

Photoshop for Lightroom Users

Presented by

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My Main Goals Today

- ✓ **Introduce** important Photoshop concepts and put them on your radar.
- ✓ **Explain** how to move back and forth between LRC and PS and avoid pitfalls.
- ✓ **Raise your awareness** of the tools and techniques LRC users need to know about to take advantage of Photoshop's power.
- ✓ Show the value of combining LRC & PS for the **complete Adobe workflow**.

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Overview of Today's Topics

1. Exploring basic concepts
2. Preparing LRC and PS
3. Moving files between LRC and PS
4. Working with Layers
5. Understanding Masks and masking
6. Compare & contrast Selection tools
7. Introduction to Retouching tools

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Exploring the Basics

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Photoshop as a Plugin for Lightroom

- ✓ A **plugin** is an app that “plugs-into” host software and is used to do things that can’t be done or not done as easily as the host program.
- ✓ For example, **Photomatix Pro** is an HDR plugin for Lightroom and Photoshop.
- ✓ With Photoshop as a plugin for LR, most of the workflow and file management is done in LR. **Photoshop is used to solve complex problems** that are outside the capabilities of Lightroom. Then the file returns to the Lightroom workflow for additional editing and output.

 *Photoshop is only used when it is needed!*

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Pixels vs. Metadata

- ✓ **Photoshop permanently changes pixels** unless precautions are taken, such as using layers & masks.
 - **Volatile history:** When the file is closed, the history steps are erased.
- ✓ **Lightroom uses metadata** to make all edits non-destructive. This metadata is either stored in the *central database*, in an *XMP sidecar* file, or in a *DNG raw file*
 - **Nonvolatile history:** You can go back and undo at any point or even completely reset a file’s settings to its original import settings.

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Lightroom Uses a Catalog

- ✓ **A library's card catalog has an entry for every book** on the library's shelves, with information on each of those books and where they're stored.
- ✓ **Lightroom creates a catalog for the photos** you import into it. Information about each file, including JPEG previews of it, are stored in the catalog.
- ✓ Just as the books in the library are not stored in the card catalog, the photos on your hard drive **are not stored** in the Lightroom catalog. The catalog is a reference to those photos.

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Standard File Formats

- ✓ Capture Formats
 - **JPEG** - Smaller file size through *lossy* compression.
 - **Camera Raw** - Most information (highest quality) but file must be converted before opening in Photoshop.
- ✓ Editing Formats for Photoshop – Can contain layers
 - **TIFF** - Universal file type, can be compressed.
 - **PSD** - Supports a few more PS features, auto compresses.
- ✓ Output Formats
 - **JPEG** - Most labs only accept JPEG, best for web uses.
 - **TIFF** - Use this for offset printing, working w/graphic artists, etc.

 *If you're printing directly from Lightroom on inkjet you can use any file format, including raw, for output.*

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Preparing Lightroom & Photoshop

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Setting Up Photoshop Preferences

Mac: *Photoshop > Preferences > ...*

Windows: *Edit > Preferences > ...*

- ✓ **General preferences:** Basic preferences.
 - Auto Show Home Screen: Deselect this if you don't want to see the Home Screen when you open PS.
- ✓ **Interface preferences:** Control the look of PS.
- ✓ **Workspace preferences:** Leave these at their default.
- ✓ **Tools preferences:**
 - Zoom with Scroll Wheel: As a LR user I prefer off.
 - Zoom Resizes Window: Useful to have on.

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Setting Up PS Preferences (2)

- ✓ **File Handling preferences:** File saving and compatibility options.
 - All checkboxes selected in File Saving Options.
 - Save Recovery Information = 5 Minutes
 - Prefer Adobe Camera Raw... = On
 - Maximize PSD and PSB File Compatibility = On
(This is the most important setting for LR users.)

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Setting Up PS Preferences (3)

- ✓ **Performance preferences:**
 - Memory Usage – Best to stay under 70% when using LR in conjunction with PS.
 - History & Cache – Leave at default settings.
 - History States – This controls how many history steps are saved.
- 👉 *Use Description area at bottom to learn more about the various options.*

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Setting Up PS Preferences (4)

- ✓ **Cursors:** Customize the look of different cursors.
 - Painting Cursors – Normal Brush Tip & Show Crosshair in Brush Tip.
 - Other Cursors – Choose Standard or Precise
- ☞ *Beware of your Cap Locks Key – When Cap Locks in on, cursor size preview disappears.*

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The Photoshop Workspace

- ✓ **Menu bar:** The menus across the top.
- ✓ **Options bar:** Used to modify the actions of the currently active tool.
- ✓ **Tools panel:** Select a tool to use it. Similar tools are stacked together.
- ✓ Other docked and floating panels can be added/removed using the **Window menu**.

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Working with Panels

- ✓ **Panel Groups:** Panels are grouped together to save space. Click a panel's tab to bring it to the front.
- ✓ **Panel Dock:** A collection of panels and panel groups.
 - Click and drag to move panels out of, or into the dock.
 - Collapse the dock to increase your screen real estate.
 - Click an individual panel to open it without expanding the dock.
- ✓ **Hide all Panels:** Press the Tab key.
- ✓ **Panel Menu:** Each panel has its own menu. It's used to change a panel's properties and access relevant shortcuts.

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Customizing the Workspace

- ✓ **Change Workspace:** *Window > Workspace*, and set it to *Photography workspace*. Make changes you want and then save the workspace.
- ✓ **Saving Custom Workspaces:** You can save a custom workspace that suits the way you work. *Window > Workspace > Save Workspace*.
- 👉 *If you don't see a specific panel, go to the Window menu and select it.*

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Viewing Images

- ✓ **Zooming:** Use the menu or keyboard shortcut, Cmd/Ctrl+ to zoom in and Cmd/Ctrl- to zoom out. You can also use the Zoom tool to zoom in/out.
 - *Zoom to 1:1 (100%)* by clicking Cmd/Ctrl+1. *Zoom to Fit Screen* by clicking Cmd/Ctrl+0.
 - Or press Ctrl+Opt (Mac) and scroll. (Win Alt+right click?)
- ✓ **Hand tool (H):** Used to pan the image by clicking and dragging. *You can temporarily access the Hand tool at any time by pressing the Space Bar.*

👉 *The Navigator panels is similar to Navigator in LR*

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Moving Files Between LRC and PS

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Comparing Color Spaces

- ✓ Photo editing programs use *color spaces* that have specified gamuts.
- ✓ **ProPhoto RGB:** A very large colors space used for editing raw files.
- ✓ **Adobe RGB 1998:** Large color space suitable for inkjet printing and offset printing.
- ✓ **sRGB:** Smaller color space suitable for web display and most lab printing.

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Managing Color in Photoshop

- ✓ Unlike Lightroom, Photoshop requires you to choose a color working space.
- ✓ **Choose a color working space:** *Edit > Color Settings* to open the dialog.
- ✓ Begin with North American Prepress 2, then choose which color space is best for you.
- ✓ I recommend ProPhoto RGB for Lightroom users to retain the largest gamut when editing the file back in Lightroom.

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Managing Color in Lightroom

- ✓ Lightroom uses a color space very similar to the **ProPhoto RGB** color space.
- ✓ Lightroom **does not allow** you to change the working color space. Color space decisions are made at the end of the workflow when exporting or printing photos.
- ✓ Change **External Editing preferences** to match Photoshop's color working space. (I suggest using ProPhoto RGB.)

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Raw in Photoshop

- ✓ A raw file must go through a **conversion process** before it can be opened in Photoshop. In a pure Photoshop workflow this is done with **Adobe Camera Raw (ACR)**, a separate program that comes with Photoshop.
- ✓ After the photo is open in Photoshop, you cannot save it back to the raw file format. It must be saved as a non-raw format, such as TIFF, PSD, or JPEG.

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Opening Raw Files From Lightroom

- ✓ Right-click and choose *Edit In*, or chose *Photo > Edit In* and then choose Photoshop.
- ✓ **If LR and PS are not completely up-to-date**, a dialog appears. Choose *Render using Lightroom*.
 - 👉 *When Render Using Lightroom is used to open the file in Photoshop, Lightroom begins keeping track of the file and sees changes when it's saved in PS.*

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Opening Non-Raw Files

- ✓ Non-raw files are **handled differently** than raw.
- ✓ Choose **Edit a Copy With Lightroom Adjustments** to open a duplicate with adjustments. CAUTION all layers will be flattened on the copy!
- ✓ Choose **Edit a Copy** to open a copy w/out Lightroom adjustments.
- ✓ Choose **Edit Original** to open the original non-raw file with Lightroom adjustments.

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Saving Photoshop Files for LR

- ✓ When editing is complete, **choose Save or Save As** to save your changes.
- ✓ If you started with **a raw file**, or a copy of a non-raw file, you don't need to be concerned about overwriting the original file.
- ✓ Be careful about overwriting previous files when working with **non-raw files** that are opened as originals from Lightroom.

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Choosing the Right Time for Photoshop

- ✓ If a photo needs Photoshop, try to send it to PS **early in the workflow** to avoid permanently “baking-in” LR adjustments.
- ✓ Do basic tone and color adjustments **in Lightroom** if necessary, but little else to keep options open for later.
 - ☞ *If you already did lots of work in LR, create a **virtual copy** and reset some of the LR adjustments before opening it in PS. Then synchronize it with the original in LR when done in Photoshop.*

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Working with Layers

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Kinds of Layers

- ✓ Layers are like all of the different musical instruments that are recorded on individual tracks in a sound studio.
- ✓ Types of layers:
 - **Transparent** layer – Empty layer
 - **Pixel** layer – Contains pixel info (like photos)
 - **Type** layer – Type tool automatically makes layer
 - **Adjustment** layer – Do adjustments on layers
 - **Vector** layer – Appropriate for graphics

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The Layers Panel

- ✓ Use Photoshop's **Layers panel** to manage layers. If you don't see it, choose *Window > Layers*.
- ✓ Click the **eyeball icon** next to a layer to hide it.
- ✓ **Layers are stacked** on the Layers panel. Content on upper layers is above lower layers in the image.
- ✓ **Shortcuts buttons** are on the bottom of the panel.
- ✓ Find additional shortcuts in the **panel menu**.

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Example: Adding a Texture Overlay

- ✓ Open two photos, one of which is a photo with a **strong texture**. Choose the texture photo in PS.
- ✓ Choose *Select > Select All*. Then choose *Edit > Copy*.
- ✓ Go to the main photo and choose *Edit > Paste* to add a new layer with the texture image.
- ✓ Change the **Layer Blending Mode** on the Layers panel to **Overlay**. Then decrease the texture layer's opacity if necessary.

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Non-Destructive editing with Adjustment Layers

- ✓ Editing the pixels on a layer can result in **destructive editing** – you can't go back and make changes without changing pixels again.
- ✓ Adjustment layers allow you to place tonal and color adjustments on an individual layer to **increase flexibility** = *non-destructive workflow*. You can go back and edit adjustment settings.
- ✓ Use the Adjustments panel to add adjustment layers. Then use the Properties panel to modify the adjustment layer settings.

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The Properties Panel

- ✓ Click an adjustment tool's button on the **Adjustments panel** to create a layer. Then use the dialog to modify the layer.
- ✓ Controls for the adjustment layer are shown on the **Properties panel**.
- ✓ Click the **Preview button** (eyeball icon) on the Properties panel to hide the adjustment.
- ✓ Click the **Reset button** (curved arrow) to reset to default values.

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Control Color with Hue/Saturation

- ✓ Photoshop's Hue/Saturation command is **similar to Lightroom's HSL and Color panels**.
- ✓ You can modify the Hue, Saturation, or Lightness of all colors on the **Master channel**, or select a specific color channel using the menu.
- ✓ When working with specific colors, **use the eyedropper to click on a color** in the image to target the color range you want to affect.
- ✓ Use the + and – eyedroppers to increase or decrease the selected range.

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Understanding Masks

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Understanding Masks

- ✓ Photoshop uses layer masks to enable you to selectively **reveal or conceal** areas of a layer.
- ✓ For example you can create an adjustment layer and then mask out areas that you don't want the layer to affect.
- ✓ Masks are typically **modified by painting** on the mask with the Brush tool. When you paint with black, you conceal. When you paint with white you reveal.

 *Black conceals – White reveals.*

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Using Masks with Adjustment Layers

- ✓ A new adjustment layer automatically comes with a *reveal all (white)* mask.
- ✓ One of the most powerful ways to use adjustment layers is to **combine them with masks**. This is the easiest way to create a black & white with a bit of color in it.
- ✓ **Example:** Add a Black & White adjustment layer. Then paint with black on the mask to hide the adjustment in selected areas.
- ✓ This technique can be used to lighten and darken selected areas with a Curves adjustment layer.

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Layer Mask Tips

- ✓ To add a mask to a non-adjustment layer choose, *Layer > Layer Mask > Reveal All*.
- ✓ Use the Brush tool to paint on the mask with black or white paint.
- ✓ **Black** conceals, **white** reveals.
- ✓ Press the “\” key to see a red overlay of your mask as you paint.
- ✓ Alt (Option)+Click on the mask in the Layers panel to see the mask in red.
- ✓ When working with a mask be sure to click on the mask instead of the image thumbnail before painting.

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Mask Properties

- ✓ Click on the Mask icon on the Layers panel and then to to the Properties panel to see Mask options.
- ✓ Use the Disable/Enable Mask button (eyeball) to hide/reveal the mask.
- ✓ Use the **Density slider** to decrease the mask’s opacity. Use the **Feather slider** to soften the edge transition of the mask – it’s most important feature.
- ✓ The **Invert button** is a handy way to swap the black and white areas of a mask.

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Masking Two Images Together

1. Stack one layer on top of another so that both layers are in the same document.
2. Make the upper layer active and add a mask to it, *Layer > Layer Mask*, or click on the Add a Pixel Mask button on the Masks panel. (It is added next to the image thumbnail in Layers panel.)
3. Use the Brush tool to paint with black paint to hide information on the upper layer and allow the lower layer to show through.
4. Paint with white paint to reveal info on the upper layer. (Geese)

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Selection Tools

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Purpose of Selection Tools

- ✓ The purpose of using a selection tool is to isolate an area of an image. This enables you to...
 - Protect an area from editing.
 - Isolate an area for editing alone.
 - Select an area to copy and paste to another layer or document.
 - Select an area you want to mask.

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The Marquee Tools

- ✓ **Rectangular Marquee:** Draw rectangular selections. To draw a perfect square, hold down the Shift key.
- ✓ **Elliptical Marquee:** Draw elliptical selections. To draw a perfect circle, hold down the Shift key.
- ✓ Hold down the **Shift key** to lock the aspect ratio to square for the Rectangular Marquee or a circle for the Elliptical marquee.

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The Lasso Tools

- ✓ **Lasso:** Used for drawing freehand, organic shapes.
- ✓ **Polygonal Lasso:** Used for drawing selections that have straight lines. This is a great tool for selecting content that has hard edges, such as a building.
- ✓ **Magnetic Lasso:** A smart selection tool that uses the image contrast between regions. It attempts to stick to an edge as you outline it.

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Magic Wand Tool

- ✓ **Tolerance:** Modifies the range of similar colors. Low settings restrict it to a narrow range. High settings increase range.
- ✓ **Contiguous:** When this is checked, pixels must be touching to be selected.
- ✓ **Sample All Layers:** Samples areas from all layers. Be careful about using this option.

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Quick Selection Tool

- ✓ Combines the intelligence of the Magic Wand with the flexibility of a brush tool.
- ✓ When **Auto-Enhance** is selected on the Options bar the selections flow more easily with a smoother edge.

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Selection Tips

- ✓ Remember that when a selection is active, all adjustments are restricted to the area inside the selection.
- ✓ Press **Cmd/Ctrl+H** to **hide** a selection. Just don't forget about it when it's hidden, otherwise unexpected things may happen.
- ✓ The **Select menu** has controls for selections.
 - Choose *Select > Inverse* to **invert** (flip) a selection.
 - Choose *Select > Deselect* to **remove** a selection.

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Adding & Subtracting Selections

- ✓ The secret to creating complex selections is to use one tool to get 90% accurate selection quickly, then use other tools to fine-tune it by adding and subtracting.
- ✓ Use the **Add to Selection** button on the Options bar to add, (or hold down Shift key), to add.
- ✓ Use the **Subtract from Selection** button on the Options bar to remove, (or hold down Alt key), to remove.

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Turning a Selection into a Mask

- ✓ **Any selection can be converted to a mask.** The easiest way is to create a selection and then add a new mask. The mask sees the selection and uses it to determine what to mask.
- ✓ **Selected areas are white** in the mask and unselected areas are black.
- ✓ When you have a selection in place and you create **an adjustment layer**, a mask is automatically created from the selection.
- ✓ Quite often it's easier to create a mask using a selection instead of the Brush tool.

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Retouching Tools

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What is Retouching?

- ✓ **Removing** weaknesses and enhancing strengths in a photo.
- ✓ Quite often this entails **copying** something from the image and putting it on top of the thing you don't want to see.
- ✓ Other times you **add** visual information by duplicating something.

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The Clone Stamp Tool

- ✓ **Used to sample information** from one part of an image and paint it into another part.
- ✓ Select the tool and set the its options - size and hardness.
- ✓ Hold down the **Alt/Option** key and click to sample.
- ✓ When the **Aligned option** is selected, the sample point follows the brush.
- ✓ Use the **Sample menu** to clone to choose which layers are being sampled (including adjustment layers).

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The Healing Brush Tool

- ✓ Works much **like the Clone Stamp**, but smarter about blending tones.
- ✓ Use **Option/Alt** key to create a sample and then click and paint the area you want to affect.
- ✓ **Does not blend textures**, so be aware of the texture in the area you sample. For example, don't sample a smooth area when retouching skin unless you want a smooth texture on the skin.

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The Patch Tool

- ✓ Combines selections with the intelligence of the Healing Brush, but does not use a brush.
- ✓ **Draw a selection** around the area to be retouched. Then click inside the selection and drag the selection to the area to sample. (Be sure that Source is chosen from the options.)
- ✓ Use the **Fade command** (Edit > Fade) to control the strength of this tool. Remember, though, that Fade must be the very next thing that you do.
- ✓ When using the Content-Aware mode, use the Adaption menu to control how patch is blended.

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Content-Aware Fill

- ✓ Used to **automatically fill a selection** with nearby content.
- ✓ Create a loose selection and choose *Edit > Fill* and then choose Content Aware from the Contents dropdown menu.
- ✓ You can find a more advanced version of Content Aware Fill by choosing *Edit > Content Aware Fill*.

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Final Thoughts

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